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SIXTH CONCERT

DAVID STANLEY SMITH, *Conductor* ...

[Acting for Associate Conductor Hugo Kortschak, who is absent owing to illness.]

Assisting Artist, KATHLEEN PARLOW, Violinist



PROGRAM

- Variations on a Theme of Josef Haydn, Op. 56a · · · *Brahms*
- side* Symphony No. 73, in D ("The Chase") · · · *Haydn*
- Ross* Adagio-Allegro
- side* Andante
- side* Menuetto (Allegretto)
- side* La Chasse
- INTERMISSION
- front* Concerto in D, for Violin and Orchestra, Op. 35 · · · *Tchaikovsky*
- Pangloss* Allegro moderato
- Bealmi* Canzonetta (Andante) *WATSON*
- Tom* Finale (Allegro vivacissimo)
- MISS PARLOW
- front* Overture, "Liebesfruhling," Op. 28 · · · *Schumann*
- Jach*

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PROGRAM OF THE SEVENTH CONCERT

March 27, 8:30 P. M.

RICHARD DONOVAN, *Conductor*

Assisting Artist, LANNY ROSS, Tenor

Trumpet Voluntary *Purcell*

Symphony No. 8, in F major *Beethoven*

Arias with Orchestra

MR. ROSS

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PROGRAM NOTES

Variations On a Theme of Josef Haydn, Op. 56A.....Johannes Brahms
(1833-1897)

THE Brahms Variations appear in two settings, Op. 56A for orchestra, and Op. 56B for two pianofortes. It is not definitely known which was the earlier. The orchestral work stands first in the thematic catalogues of Brahms' compositions, but the pianoforte version was published first, in November, 1783. It had been played at Bonn in August, 1783, by the composer and Clara Schumann for a few friends. The first performance of the orchestral setting was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873.

The theme is taken from one of a set of Divertimenti for wind instruments by Haydn. It was written in 1782 for open-air performance. This Divertimento in B flat major was composed for two

oboes, two horns, three bassoons, and a serpent. For the third bassoon and the serpent Brahms substituted a double bassoon. The theme which Brahms has taken for the subject of his Variations is called in the original score Chorale Sancti Antonii. It is a question whether Haydn composed the Chorale, and no reason has been given for its name.

The seven beautifully wrought variations give support to the general opinion that Brahms is the greatest modern master of the variation form. His extraordinary command of material is especially evident in the Finale, a set of very short variations over a ground-bass that is repeated many times with cumulative effect. The technical name of such a form is "passacaglia."

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PROGRAM NOTES

Symphony No. 73 ("The Chase") Franz Josef Haydn (1732-1809)

TOWARDS the end of his long and successful life Haydn was asked to make a list of his compositions. Since most of his symphonies and quartets had been composed for the musicians of Prince Esterhazy's country house near Vienna, where he was employed as musical director from 1760 to 1790, the number was very large (Hadow accounts for seventy-six quartets and one hundred and four symphonies). Haydn himself

could not make a complete list, and the record is still inexact. Only recently five newly discovered symphonies were performed. Haydn is the last of the great composers to have his complete works published, and the difficult task of editing them is still only partly accomplished.

The extraordinary wealth of this material is a gold mine for orchestras. There is no need of ringing the changes



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Sir Thomas Beecham and Berlin Philharmonic Orchestra.....	\$27.75



PROGRAM NOTES

on a few symphonies, as has to be done with Beethoven or Brahms. The symphony given this evening is one of the lesser known of the Haydn series, but is on the same level of accomplishment as the famous set of twelve composed for the London Philharmonic Orchestra early in the nineteenth century.

It is difficult to find out whether Haydn or some admiring editor invented the picturesque, and often farfetched, subtitles that are added to some of his symphonies, such as "Surprise," "Clock," "The School Master," "Military," "Maria Theresa," "The Bear." In the case of "The Chase" the meaning is obvious; indeed the title "La Chasse" heads the finale. The name is apt, for the rapid movement in 6-8 time and more particularly the quaint passage for

oboes and horns are conventional musical symbols of the hunt.

While this symphony is delightful and understandable, only careful analysis reveals the whole of the amazing skill of the composer, especially in the matter of novel harmonic modulations and the general design. As a craftsman Haydn ranks with the four or five greatest composers. More bourgeois and naïve than Mozart, and less lyric, he is perhaps even more of an experimenter in form than his younger contemporary. Haydn made Mozart possible.

The symphony is scored for a small wind section (one flute, two oboes, two bassoons, two horns) and strings. In Haydn's day the clarinet was a rare instrument.

Concerto in D, for Violin and Orchestra.....Peter Ilich Tchaikovsky (1840-1893)

MISS PARLOW, who plays the Concerto at this evening's concert, gives interesting information concerning the stories of excessive difficulties in the score that have been current. In a letter to Dean Smith she writes: "I should like to scotch the story that Leopold Auer [the famous teacher of many of the great living violinists] found the Concerto too difficult to play at first. The truth was, Auer told Tchaikovsky, it was impossible for the public because of its tremendous length—it lasted over sixty minutes. Tchaikovsky was mortally offended and he and Auer never spoke to one another for ten years. Then mutual friends effected a reconciliation; they embraced, and permission was given for the cuts Auer had suggested. Meanwhile the

foreign edition had come out, dedicated to Brodsky, and that could not be altered. But the old Russian edition still carries the Auer dedication. Auer, far from finding it too difficult, added more technical 'stunts' and made it infinitely more difficult, but shortened in length. Auer felt it such a joke that anyone should believe the tale [of the Concerto's excessive difficulty] that he would not bother to correct it, and only laughed heartily at it all." Nevertheless, one is tempted to comment, the violin part remains intensely difficult, especially with Auer's added bits of trouble—which Miss Parlow plays at this concert. The score used this evening bears the dedication to Leopold Auer.

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PROGRAM NOTES

Overture, "Liebesfrühling", Op. 28 Georg Schumann (1866-)

GEORG SCHUMANN is not to be confused with Robert Schumann, with whom he has no family relationship. His place in music is more modest than that of the great romanticist, though he holds the high position of Director of the Berlin Singakademie, which he has held since 1900. In 1934 he became Acting President of the Academy. In 1913 he followed Max Bruch as head of the composition school of the Academy of Arts, and was made Doctor of Philosophy of Berlin University in 1916. He visited America in 1924 as composer and guest conductor. He is the author of much music in the larger forms.

The Overture, "Liebesfrühling," is a fine example of conservative, romantic

writing. It is brilliant in the extreme and calls upon the orchestra for no small amount of technical proficiency.

There are two classes of overtures. In one are those which serve as the curtain-raiser of an opera; in the other, those which resemble in structure the first movement of a symphony. The "Liebesfrühling" Overture belongs to the latter class; it has no connection with an opera. Like most compositions of this kind, it displays its two or three themes, "develops" them, then reviews them. The first theme, *allegro con anima*, is joyously given by the violoncellos; the second can be identified as a legato melody for clarinet of a much more expressive character than the first theme.

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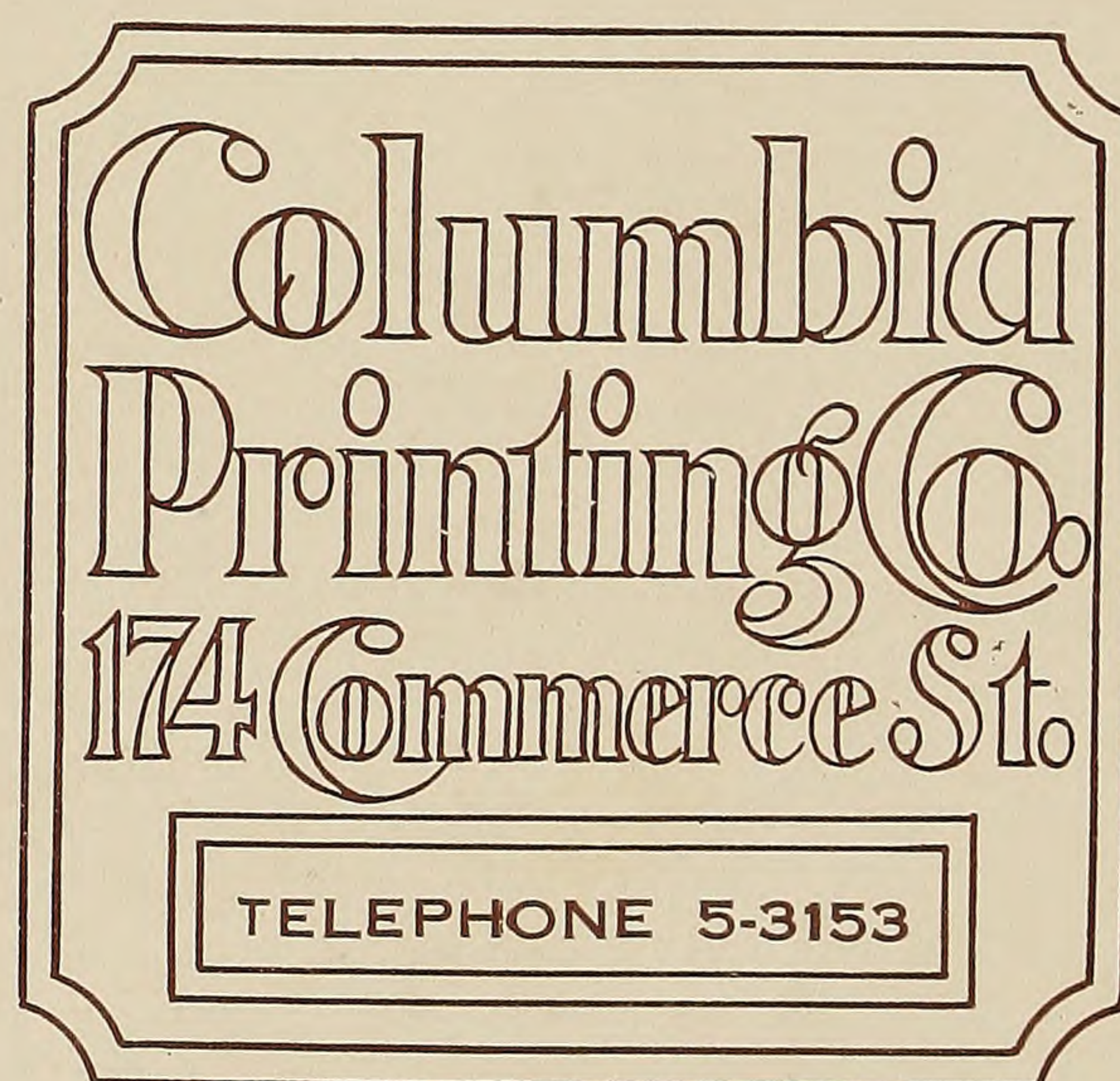
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